without galleries. The design to be Roman or Italian, expressive of its purpose both internally and externally, presenting as little obstruction to sight as possible. The chancel to be properly marked in plan and decoration with reference to its Protestant uses. All the windows to be charged with stained glass. There must be a conspicuous belfry, but the body of the church is not to be surmounted by a dome.

The inquiry into drainage, we venture to think, was suggested by recent articles in THE BUILDER; the subject is one of extreme importance, and it is to be hoped that the offered distinction may have the effect of inducing some well-qualified person, to take up the subject, aided by all that has been recently propounded, and place it on a proper footing.

Mr. Poynter, honorary secretary, read an account of the stained glass in the Sainte Chapelle at Paris, drawn up in consequence of a wish to that effect expressed at one of the meetings. The building was erected in the 13th century: the greater part of the glass is of the same century, and is more perfect than any other example of the same date with which he was acquainted; although much injury had been done to it, 500 compartments remain, and from two to three thousand figures. Previous to the general restoration of the building, and its coloured decorations, now going forward, the Sainte Chapelle was used for the preservation of records; and when his sketches were made, eight or nine years ago, permission could not obtained to examine the interior without much difficulty. The windows are sixteen in number; the sixteenth, a rosace, is later than the others, and belongs to the 15th century. The ironwork to which the glass is attached is in beautiful forms, circles, semi circles, lozenges, quatrefoils, &c. The glass is not remarkable for drawing or composition: the fleur-de-lis and the arms of Castile are conspicuous amongst the ornaments. The restoration of the glass has not yet commenced. A few years ago ancient glass was not well understood in France, but at the present time knowledge on this point is more general.

The coronations of kings, the life of Moses, the book of Joshua, history of David, supply the subjects; the figures being nevertheless all attired in the costume and arms of the 13th century. Mr. Poynter then described the windows *seriatim* with the aid of his sketches. Speaking of the general effect, he said the whole is very harmonious; blue preponderates greatly, reds, greens, and violets, being used as contrasts. The stone-work is coloured maroon, and the glass looks much better than it would if it were between jambs and mullions of stone colour. At first sight the subjects are indistinct; the effect is that of the kaleidescope. This harmonious blending of colours is not easy to obtain; it was well understood by the painters of the 13th century. Whether or not, this is the *best* way of treating stained glass, continued Mr. Poynter, is a question. It was not followed when stained glass and good art were joined. One thing is certain, that profusion of detail, obtained either by colour or drawing, is the one thing needful in stained glass.

In answer to a question asked after the reading of the paper, it appeared that the glass is in lead, and that it is simply held up against the iron-work by means of eyes projecting from the latter, through which are passed iron pins.

The chairman then rose and said, he thought it necessary to address a few words to the meeting on the subject of the „Boodroom marbles, which, according to an article in *The Times* (partly quoted in THE BUILDER of last week), were on their way to this country. The article said, "Thanks to Sir Stratford Canning, England may now congratulate herself on possessing some of the finest specimens of ancient sculpture in existence," he begged leave, however, to state, it was to the efforts of the architects that the country was primarily indebted for them. Halicarnassus, now called Boodroom, was situated at about the south western point of the coast of Asia Minor; it was the capital of Caria, and the site of the famous tomb of Mausolus erected about 330 years before Christ. The existence of certain valuable sculptures there had long been known, Dr. Clarke gave some account of them in the third volume of his travels (p. 256 and p. 268), and the *Voyage Pittoresque* contained an engraved representation of some of them. In 1839 or '40, the Institute and the Architectural Society, of which latter he was president, simultaneously drew the attention of Government to the fact, and urged in a memorial, the importance of obtaining them for England. With a deputation from the society, he had waited on Lord Palmerston and laid the whole subject before his lordship, who promised immediately to write to Lord Ponsonby and to Admiral Stopford. A firman authorizing their removal was in consequence obtained, but through circumstances had not been acted on till now. From the information he had obtained, he was disposed to think the sculptures did not belong to the tomb of Mausolus, they were probably older than the Parthenon. The only person he could find who had seen them was Mr. Barry, who had not been allowed to sketch them. In conclusion, he congratulated the Institute on having been the means of drawing the attention of Government to these interesting specimens of early art, and on the successful issue of the application.

A paper by Dr. Bromet was then read, descriptive of some curious moulded bricks found in the walls of a 12th century church in Normandy. Some were of a pyramidal form, and others like a fish-scale or a butterfly's wing, and some were parallelopipeds with a singular rectangular projection on the face. Dr. Bromet thought they were of the 6th century and that they were made after Roman models. Moulded bricks were used in England as early as the Saxon times.

Allusion being made to Tudor houses having jambs, mullions, &c., wholly of brick, Mr Godwin thought it was worth mentioning that Mr. Hitch, of Ware, had made the bricks for several houses in the Tudor style, including the mullions, labels, copings, &c. It was necessary that the bricks should be well *dried* before they were put into the kiln.

Mr. Scoles said Cossey Hall was a good example of the modern use of moulded bricks.

Mr. Sambroke said that in Munich he found that the bricks for a Byzantine church which was in progress when he was there, were dried for twelve or fifteen months, and then cut by hand like stone.

In connection with brickwork, Mr. Wyatt stated that in a church he was building in Wiltshire, where the walls were faced with Bath stone, the bricks had been laid without mortar, merely grouted together, in consequence of his fear of unequal subsidence, and and that the work was exceedingly solid.

The chairman said it was curious to find that while in England all acknowledged the value of grouting brickwork generally, in France it was not permitted. They went so far there, as to ascribe the fall of the great viaduct at Barentin to the use of grouting.

ORNAMENTAL AND DECORATIVE ART.

DURING the last month Mr. George Wallis delivered a course of lectures at Manchester on ornamental and decorative art. The following is a correct abstract of them:—

Mr. Wallis introduced his subject by the consideration of the artistic, educational, social, and commercial importance of ornamental art; and proceeded to shew how valuable a source of excellence was to be found in its study, and that no artist could really be said to possess the true requisites of his art, without the knowledge which the study of ornament brought with it, as applicable to the necessary adjuncts to an historical picture—*architecture* and *costume*; inasmuch as these give locality and period to such works. The works of McClise were quoted as an extraordinary example of the use of this kind of knowledge; but this artist stands almost alone in its possession. Educationally the subject has been much neglected and misunderstood, and youths are trained up with the notion that nothing is a work of art but a statue and a picture; totally leaving out of the question a knowledge of the various periods of architecture and the various styles of decoration, than which nothing was better calculated to expand the ideas and give increased value to a good education. *Pretty* drawing and *good* drawing are two different things, so a smattering of art and a critical knowledge of it were as widely different. Socially, the lecturer shewed that the importance of this knowledge was great, first as making a stepping-stone for the unassisted artist, by which he could connect his art with the every-day wants of life, and thus gain his bread in an independent manner whilst seeking fame, and on the public, a general diffusion of intelligence in art would be the means of refinement, and frequently of an abstraction from objectionable pursuits. The commercial importance was shewn in the fact that our continental rivals, the French and Germans, had long considered art as a legitimate means of national wealth, in the improvement of their manufactures, and had fostered and encouraged it accordingly. The origin of decoration was based in an inherent love of ornament existing in man, and it was argued that he decorated his body before he clothed it. With clothing came an increased love of ornamentation; and ear and nose rings, the use of coloured feathers, the plaiting of variegated grass, and other means of decoration, shewed another step towards civilization; but the lecturer contended that it was only when art began to be used as an illustration or manifestation of some religious or moral sentiment, that it became truly and legitimately an evidence of progression. Looking upon Egyptian art as the exponent of the earliest positive principle, Hindoo design was regarded as the earliest practical illustration, and the rock-cut temples of India were quoted as examples. The indefinite nature of the principles of Hindoo design was then pointed out, and a comparison made between the decorations of the excavated and the constructed temples. The Hindoo sphinx was quoted as shewing the identity of tradition between Hindoo and Egyptian art, and the difference shewn to consist in the use of the head of a man in the Hindoo, whilst that of a woman was used in the Egyptian. Symbolism as the basis of art, historic and decoration, was well illustrated by an allusion to the Hindoo Pranava; and the earliest representation of their Trinity—Bal Ram, Subhadra, and Juganath. All art should aim at elevation of sentiment, and it was for a people to decide whether morally it should elevate or degrade, whether intellectually it should instruct or merely astonish.

Architecture was considered as a constructive and not an imitative art, the invention of man, and arising entirely out of previous cultivation of his mental powers, and the means of adapting the materials around him to his wants and wishes, as arising out of the circumstances in which he was placed. Egyptian design was shewn to consist of the adaptation of the type of the cave and tent, and the immense lythic fragments of which the temples of Egypt were composed, was shewn to have arisen out of the monolythic idea engendered by the excavated temples of Nubia, which was described as standing half way in art between the wonders of Ellora and the ever enduring grandeur of Memphis. The severity of form and positive nature of the principles of Egyptian design were fully explained, and its chief peculiarity shewn to consist in the sudden amalgamation of the right line with the curve. The polychromatic effects were illustrated by large coloured drawings of capitals, fragments from ceilings, and decorated musical instruments, and the diaper work was shewn to be geometric in its character, and in many instances similar in forms to the decorations of Etruscan vases. The periods of Egyptian art Pharaonic, Ptolomaic, and Graeco-Roman, were briefly summed up, and the distinctive difference of each explained. The purity of feeling observable throughout Greek art was traced to its unity of principle, and its positive adaptation from nature without the conventional being allowed to interfere too far. The principle of Greek construction was laid down as rectangular, and that of the decoration as radiatory and curvilinear. The columnar arrangement was shewn to be based in repetition, but monotony would have been the result but for the skill with which the whole building was proportioned, and the parts arranged. The Panathenaic Frieze was quoted by the lecturer as the positive embodiment of the historic with the ornamental, and its arrangement was demonstrated as based on the same principles which ought to govern the production of all decorative works—a full and perfect adaptation to the purposes and situation for which it was executed. The metopes of the Parthenon were also quoted as equally effective examples.

The lecturer gave a summary of the general results of Greek art, and a powerful exposition

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